Volume 22 Professional Teaching Articles
August 2007
Article 1

Other Formats
SWF file

Article Title

Online Instruction and Creative Writing by Saudi EFL Freshman Students

Author
Reima Saado Al-Jarf, Ph.D
King Saud University, Riyadh, Saudi Arabia

Bio
Prof. Reima Al-Jarf is Professor of ELT and coordinator of the ESL language skills program he college of Languages and Translation, King Saud University, Riyadh, Saudi Arabia. She h has 80 publications, including articles, book chapters and encyclopaedia entries. She has taught a wide range of language and content courses in ESL, ESP, Linguistics, translation and interpreting courses and 20 online courses using blackboard, WebCT, Moodle and Nicenet. She is member of 22 professional organizations and i currently serving on the editorial boards of the Asian EFL Journal, the Linguistics Journal and Iranian Journal of Linguistic Studies. She has vetted numerous grant and conference proposals and served on international & national committees.

Abstract
This study shows how online courses encouraged non-native freshman students to write poems and short stories in English as a foreign language. The 38 creative writers were enrolled in writing, grammar, vocabulary and reading courses that the author taught over 6 semesters. They were also registered in an asynchronous online course that was used as a supplement to in-class instruction. Samples of the students' poems and essays were collected, and a content analysis was performed. The study describes the online learning environment and what online writing tasks were used. It also shows the characteristics of creative writers, whether creative writing is related to creative writers' proficiency level in English, and what learning conditions, and strategic approaches impacted EFL students' creativity. Sample poems, essays and stories and examples of student-student and instructor-student interactions are appended.

1. Introduction

Although the literature contains many suggestions for enhancing creativity in the classroom setting, such as refraining from discounting odd or unusual questions from students, finding something positive in all ideas, systematically rewarding creativity, demanding creativity of students, giving credit for creativity in grading, and modelling creative behaviors, little attention is paid to nurturing students' creative potential, with emphasis placed on rote, repetitive learning instead (Shaughnessy, 1991).

Moreover, in a foreign language classroom, many students and instructors feel that writing is a chore. Students are always hesitant to write because they are inhibited and are afraid of making mistakes and because they cannot generate ides. Latest developments in educational technology have shown that word processors, computer programs, e-mail, computer networks, the Internet, and online journal writing have been utilized to develop L1 and L2 students' writing abilities. For example, Scott (1990) suggested ways to help students using System-D, a word processing program for creative writing in French, exploit more of the linguistic features of the program aside from the dictionary section. Casella (1989) found the word processor to be an effective tool in helping students compose poetry, because of its formatting features and ease of revision.

In a study by Gammon (1989), a computer program titled "The Bald Headed Chicken," enabled primary-level students, as well as limited-English-speaking students to manipulate graphics and text to create their own stories, save them on disk or print them. In another study, Bahr et al. (1996) compared the effects of two computer-based writing tools (text-based "FrEd Writer" and graphics-based "Once Upon a Time") on the story-writing skills of nine students (in grades four to eight) with language-related learning disabilities. Group results did not clearly favor either tool; however, individual differences suggested that use of computer-presented planning features should be linked to student needs. In a third study, Hodges (1999) recommended use of a presentation software such as PowerPoint with elementary school students to create electronic books that use a combination of text, audio, and graphics. The presentation software could be used to introduce the concept, plan the story on paper with the help of a worksheet, create the story on the computer, and share it with others. Owen (1995) used the Writers in Electronic Residence (WIER), a computer network available to schools, in which students posted their creative writings which were then discussed by professional writers, students, and teachers.

Meloni (1998) discussed the many reasons to use the Internet in ESL classrooms, including increased student motivation, authentic language use, global awareness, and environmental friendliness. In Keiner's study (1996), a young writer, aged between 9 and 10 accessed KidPub, a World Wide Web site that accepts stories submitted by or on behalf of

children and young people under the age of 16 and publishes them, giving each story its own Web page. With the help of a mentor, the child published a story via this Website. The system allowed the child to track how many times her story was read, as well as reading and responding to reader comments and reactions.

After a new course in computer-aided writing was implemented at South Seattle Community College (SSCC), a group of instructors met to evaluate the possibility of applying computer-aided instructional tools to the teaching of writing in College Transfer and ESL courses at SSCC. Bentley & Bourret (1991) found that individuals used English lab computers more than whole classes. The advantages cited by teachers included the speed and ease of revisions, software providing drill and practice on skills, and professional look of student papers. The disadvantages cited were increased demand on students' time, student over-reliance on spelling and thesaurus programs, and the inability of computers to store previous drafts of writing.

Nonnative students in an intermediate pre-academic ESL course responded to writing prompts using electronic mail and word processing. Their writing was examined for differences in use of cohesive features, length of text produced in each medium, and differences in text-initial contextualization. The researchers concluded that electronic mail writing will improve academic writing abilities (Biesenbach-Lucas & Weasenforth, 2001).

Furthermore, few studies focused on online journal writing as a literacy practice. For example, Guzzetti & Gamboa (2005) explored how and why adolescents choose to read and compose online journals as electronic texts. Their case studies described how two adolescent girls responded to post-typographical texts, and designed their own texts. They described each girl's use of online journals and how each used online journal writing for social connection, identity formation and representation, and as a link to school literacy assignments.

Although word-processors, computer programs, e-mail and online journal writing were widely used in developing students' writing, studies that investigated the effect of synchronous and asynchronous Online Course Management Systems such as blackboard, WebCT, Moodle and Nicenet on creative writing in EFL are lacking. In the past six semesters the author has used online courses with Blackboard and Nicenet in teaching writing, grammar, vocabulary and reading courses to EFL freshman students as a supplement to in-class instruction. Each semester, the author had between 5-9 students who were creative writers and who were able to write their own poems, short stories and essays in EFL although they were in their first semester of college. The present study aims to explore the online creative writing by Saudi EFL freshman college students. It aims to answer the following questions: (1) Is creative writing related to creative writers proficiency level in English? (2) What are the characteristics of online EFL creative writers and students' creative product? (3) What online learning conditions and strategic approaches impacted EFL students' creativity? (4) What online

writing tasks were used?

It is believed that teachers can do much to nurture creative writing in their students by arranging a creative online learning environment.

2. Participants

The subjects of the present study consisted of a total of 38 female EFL creative student writers. They were in their first semester of college at the College of Languages and Translation (COLT), King Saud University, Riyadh, Saudi Arabia. They were enrolled in the writing, grammar, vocabulary and reading courses that I taught over the past 6 semesters. All of the students were Saudi, and were all native speakers of Arabic. Their median age was 18 years, and the range was 17-19. They all had 6 years of EFL instruction in grades 7-12 prior to their admission to COLT. In each class, I had between 5-9 creative student writers (5-10%).

3. In-class Instruction

Students in the 6 groups (creative as well as non-creative students) were exposed to the same in-class instruction that depended on the same texts and same in-class teaching procedures. They covered the same topics, did all of the exercises in class, and took the same tests. While doing the exercises, the author monitored students work and provided individual help. Only errors related to rules, topics or skills under study were highlighted. Feedback was provided on the presence and location of errors but no correct forms were provided. The students had to check the errors themselves. Extra credit was given to students who could do all of the items in an exercise correctly and within the designated time.

4. Online Instruction

Classroom instruction in each course was supplemented by an online course. Two groups used Blackboard and four used Nicenet. The students used their own PC s and accessed the Internet from home as it was inaccessible from campus due to wiring difficulties. I initiated online instruction by posting a welcome note in the Announcements tool and starting a thread in Conferencing or 'Discussion Board' tools. The first thread was always called Welcome and it required the students to introduce themselves. Every week, websites were added in the 'External Links and Link Sharing tools according to the specific skill or topic covered in class. The students had to respond to the thread and answer the questions posted. Regardless of the course I taught, all the questions required production. The students were allowed to post their own threads on a theme they had studied in the book or any theme of their choice. They could post the stories and poems that they had read and liked to share with others. They felt free to e-mail each other or e-mail me on any occasion like a student s birthday, religious and national holidays or whenever they needed help.

Few weeks after the beginning of the semester, a student asked me if she could post anything. To my surprise, she posted a poem that she wrote. The students, as well as myself, were extremely thrilled. She received compliments and I gave her extra credit and gifts. Soon few

more students had the courage to post their own poems. In the following semesters, I started to tell the students that I had creative writers in my previous semesters and would like them to write their own poems and stories and post them on the discussion board. Few would respond. I would also ask creative students in level 2 to participate in the online course used by level I students and would ask them to post examples of their poems as a model for novice creative writers in level I.

I encouraged the students to express themselves and write for communication and not to worry about grammatical, spelling, capitalization, punctuation and indentation mistakes. I never edited their posts, nor corrected their errors. Positive comments were always given. I always told them how proud and happy I was about their creative writing. Students were always supportive in their comments. They were enthusiastic and felt free to write and not to worry about making mistakes. They were given extra credit for writing their own poems and stories.

I also posted the students' poems in the World Arab Translators' Association (WATA) where creative writers received positive feedback and words of encouragement and admiration from WATA members especially EFL college professors who told them that female students were smarter and had better writing abilities in English than many of their male students. I displayed samples of the students' poems and stories in the First Language and Culture Exhibit organized by COLT. Whenever we had extracurricular activities at the university, I would have some student poets read their poems, or a group of student act their stories and plays. Sometimes we would bring our books, stories and magazines and read in the garden. I would also post poetry websites for them to read.

As an EFL instructor I always feel that every student can learn if she/he is encouraged to try and if she/he feels unthreatened by the mistakes that she/he is likely to make. I also believe that every student is creative and imaginative, and a teacher's role is to nurture those qualities. I acknowledge and reinforce those instances when students exhibit the slightest improvement.

5. Data Collection and Analysis
A sample of 54 poems, short stories, plays and essays were collected from the 38 creative student writers. Each was examined in terms of theme, spelling and grammatical errors, style and language sophistication level. Each student's pre and posttest scores and course grade were also obtained.

Each creative student writer was interviewed and asked the following questions: (1) Have been to the US or UK? (2) Did you study English Abroad? (3) Did you study in a public or private school? (4) What are your hobbies? (5) Do you watch English movies and cartoon films? (6) Which language do you speak at home? (7) How did the online course help you to write poetry? (8) Would you have written poetry if you were not using the online course? Why? (9) Do your parents or members of

your family read your poems and stories? (10) What kind of encouragement do you receive from your family?

6. Results and Discussion
6.1 Correlation between Creativity and Achievement

It was found that creative writing did not correlate with the students' proficiency level in English. Above average, average and below average students wrote poems and stories. This result is in agreement with prior studies. A literature review by Toth & Baker (1990) both affirmed and denied a relationship between creativity and public school achievement, i., in some cases creativity correlated with high achievement and in other cases it correlated with low achievement. A study involving 116 students from grades 6, 8, and 10 found that high levels of creative ability may contribute to a pattern of underachievement by interfering with convergent thinking within the time constraints of a regular classroom session.

6.2 Characteristics of Students' Creative Writing:

All creative writers produced poems and stories that were meaningful and original although 20% of the themes were inspired by the themes covered in the textbook or stories that I wrote about myself and posted in the online course. Students tended to express their feelings and emotional (affective) involvement with a personal experience that they had. Poems and stories were written at their own ability level and from personal vocabulary. Creative writers with a high proficiency level showed more verbal originality and verbal flexibility. They used more sophisticated themes, vocabulary and sentence structure, used innovative expressions and made fewer grammatical and spelling errors. Everyday spoken English was more evident in less proficient writers. They made more grammatical and spelling errors and tended to spell words the way they pronounce them (See example # 6 in the Appendix).

6.3 Characteristics of Creative Writers

Creative writers in the present study tended to be intrinsically motivated, enthusiastic, outgoing and many had a good sense of humor. They originated the highest number of posts (50-150) in their groups. Traveling, studying abroad and speaking English at home were not factors leading to creative writing. The best creative writer, Layla, went to a public school, never traveled and never studied abroad. All creative writers read a lot, and watched English movies and cartoon films. Few were motivated by other creative classmates and liked to compete with them (See Example 6 in Appendix). They had strong interpersonal relationships and were informal. A review of the literature by Helson (1996) on the characteristics of creative individuals showed that creative individuals did share strong symbolic interests, independence, and high aspirations. Characteristics of creative writers are summed up in what Sulaf wrote about herself:

> I have lots and lots of hobbies like reading novels!!! I am a book worm! and writing is my life !I like to write whatever I think of! I will start writing in this site instead of papers:)! I also like drawing cartoon characters. I like playing with the piano when I have nothing to do, I like to play every song I hear!! I like to bake chocolate chip cookies, as a

matter of fact its the only thing I am good at in cooking beside fried eggs! lol!! I will get you some one day, you will love it!!!!! In the end I would like to say that I am a kind of a person that can never give up.. I keep smiling most of the time, I never worry!! and I hope everyone would do that and stop grumping all the time!! A smile doesnt cost any money although it affects people's hearts in a magical way!!

6.4 Factors Affecting Creative Writing
Interviews with creative writers showed that the online learning environment had the most positive effect on their creativity and on their attitude towards writing. They reported that the online course made writing an enjoyable task. It provided a non-threatening environment for trying out new ways of expressing themselves in English. Their motivation and sense of achievement were enhanced. It created an open and supportive online and classroom environment, where creative writing was accepted and encouraged, and the students were encouraged to trust their own linguistic ability. It nurtured their creativity in every way possible. The students dived into the writing task because it was exciting, challenging, and fun. They felt comfortable and unthreatened to reach maximal creativity. A positive personal relationship with their classmates and instructor was fostered. Environmental friendliness and a sense of humor and playfulness prevailed in the online course. Peer support and feedback among those novice creative writers was also important. Creative writers in the present study received positive feedback from their instructor and classmates. They also indicated that in a traditional classroom, their classmates would not have a chance to read their poems and stories and they would not receive support and encouragement from them. At home, most creative writes in the present study have parents who do not know English and who are not be able to provide feedback on their English poems and stories.

As in the present study, several researchers emphasized the effect of a supportive learning environment and of peer feedback provided to creative student writers. For example, Hyland (1993) indicated that use of word processors for developing writing skills of foreign language students created unrealistically high expectations regarding learning gains and indicated that only teachers could improve the situation through a supportive learning environment. Esex (1996) noted that most children enter school with a natural interest in writing, and teachers can become actively involved in teaching creative writing to their students, and highlighted the effectiveness of peer feedback in the creative writing process. In addition, Kaufman, Gentile & Baer's study (2005) supported the use of peer feedback among gifted novice creative writers. They also recommended the use of collaborative feedback in gifted classrooms.

7. Conclusion
My experience with six groups of students shows that it is not difficult to achieve creativity in the EFL classroom. Creative writing does not require a special talent nor a high proficiency level in EFL. All an instructor needs to do is to encourage the students to write for communication rather than focusing on grammatical and spelling

correctness. Positive feedback is essential. Creative writers need an online learning environment that is supportive, and secure for trial and error. They need to feel free to express themselves and need to feel good about themselves and what they can do and achieve.

To enhance EFL students' creative writing ability, this study recommends that more time be spent on interactive writing rather than independent and solitary writing. Students poems and short stories may be published online and the number of times each poem or story is read and responded to may be tracked and reported.

The study also recommends that simple poetry be used in online and in-class instruction. It can be used with all learners, even those with limited literacy and proficiency in English (Peyton & Rigg, 1999). Teaching great poetry to students can enhance students' perceptions, improve their writing, challenge their minds, and enrich their lives as well (Certo, 2004). It provides rich learning opportunities in language, content, and community building. Repetition of words and structures encourages language play with rhythmic and rhyming devices. Poetic themes are often universal. When teachers and students write and read poetry together, they connect with texts and with one another in powerful ways as well. Online courses may be used to motivate creative writing in upper EFL college levels. Encouraging students to sign up for a class blog, where each student can write on a daily or weekly basis, may be subject of further investigation.

References

Bahr, C. et al. (1996). The effects of text-based and graphics-based software tools on planning and organizing of stories. Journal of Learning Disabilities, 29(4), 355-70.

Bentley, J. & Bourret, R. (1991). Using emerging technology to improve instruction in college transfer English and English as a second language. ERIC No. ED405011.

Biesenbach-Lucas, S. & Weasenforth, D. (2001). E-Mail and word processing in the ESL Classroom: How the medium affects the message. Language Learning & Technology, 5(1),135-65.

Casella, V. (1989). Poetry and word processing inspire good writing. Instructor, 98(9), 28.

Certo, J. (2004). Cold plums and the old men in the water: Let children read and write great poetry. Reading Teacher, 58(3), 266-271.

Essex, C. (1996). Teaching creative writing in the elementary school. ERIC No. ED391182.

Gammon, G. (1989). You won't lay an egg with the bald-headed chicken. B. C. Journal of Special Education, 13(2), 183-87.

Guzzetti, B. & Gamboa, M. (2005). Online journaling: The informal writings of two adolescent girls. Research in the Teaching of English, 40(2), 168-206.

Helson, R. (1996). In search of the creative personality: Arnheim award address to division 10 of the American psychological association. Creativity Research Journal, 9(4), 295-306.

Hodges, B. (1999). Electronic books: Presentation software makes writing more fun. Learning and Leading with Technology, 27(1), 18-21.

Hyland, K. (1993). ESL computer writers: What can we do to help? System, 21(1), 21-30.

Kaufman, J., Gentile, C. & Baer, J. (2005). Do gifted student writers and creative writing experts rate creativity the same way? Gifted Child Quarterly, 49(3), 260.

Keiner, J. (1996). Real audiences-worldwide: A case study of the impact of www publication on a child writer's development. ERIC No. ED427664

Meloni, C. (1998). The internet in the slassroom. ESL Magazine, 1(1), 10-16.

Owen, T. (1995). Poems that change the world: canada's wired writers. English Journal, 84(6), 48-52.

Peyton, J. & Rigg, P. (1999). Poetry in the adult ESL classroom. ERIC Digest. ERIC No. ED439626.

Scott, V. (1990). Task-oriented creative writing with systeme-D. CALICO Journal, 7(3), 58- 67.

Shaughnessy, M. (1991). The supportive educational environment for creativity. ERIC No.ED360080.

Toth, L. & Baker, S. (1990). The relationship of creativity and instructional style preferences to overachievement and underachievement in a sample of public school children. Journal of Creative Behavior, 24(3), 190-98.

Appendix

Example (1)
Hi Ms. the Best,
Congratulations Prof. Reima. You ve been nominated for the best teacher I ve ever met and you won. Because you are the best teacher I ve ever known, I will never forget a person like you and that s why I don t want you to forget me. I hope this card will help you to do so. I learned from you a lot. You inspired me. I really respect you more than

you know. I admit in the first class I didn t like you, but in the end after knowing you I really liked and loved the person you are and respected you a lot.

The other reason to give you this card is to tell you that I m so happy with what I ve accomplished this semester, and since you played a part in making me so happy you deserve at least a word like: Thank you.

Thanks & Sorry:

Thanks for everything you did to help us understand our lessons.

Thanks for the website that improved my writing a lot.

Thanks for sharing your great stories with us.

Thanks for spending your time answering our questions and explaining with details.

Thanks for being so tough & strict in the beginning with me and the other students, because that helped me, personally, and the other students to be the way we are today.

Thanks for being so nice in the end with me and the other students.

Thanks to Allah you are my teacher.

Sorry for annoying you, asking questions just before one day of the exam.

Sorry If I ever did something wrong without saying sorry.

Sorry if we didn t met your expectations as hard working students.

Sorry for coming late the last class.

Sorry for giving you a hard time to make us understand the summery and other things.

I wish you the best, and a life full of joy.

See you after two weeks or so.

Your Student

Najla

Example (2)

Deeply*

That's it…

This is the end!

I should feel relieved…

But I don't…

I'll miss our laughs

On your hidden jokes …

No matter what you think

Of level one girls

I'm one of them

And I can tell you

About the way they look

When they talk about you

Their eyes get filled

With great respect

The bottom line is:

Thanks for every tiny bit

For your effort, hours you've spent

And every single thought

You have lent

This may be for your eyes so lame

But from the bottom of my heart it came.

by Layla Al-Hoshan
* Dedicated to me.

Example (3)
Our Grammar Class
By Arwa Zaid
In our lovely classroom of grammar that feels like a real dream
Ms. Reima links things together, for our cake she is the cream
She is nice, funny and caring; she makes us nearly want to scream
Our book and her eyes are blue like the adorable sky it seem
*****
We learned how to fit and join words like deem
Verb, sentences, noun, adjectives, are all on Scheme
The message of knowledge enters our brains like a Beam
Exciting, interesting, and thrilling, like a movie seen
*****
Grammar 191 gives our language its meaningful and correct Theme
We all work together shoulder to shoulder, we are one great team
All of us are interactive, energetic; we blow thoughts, ideas like Steam
We all row our boat of education and science in the KSU stream

Example (4)
Life
In a jungle, we live
Where only the strongest lead and the weak must give
Where there is only darkness
.. a bright sky is a myth
Where freedom is far-fetched
.. a lost hope, buried in the depth
No matter how far you walk
You will never find an exit
This jungle is complicated, poisoned and broken
No one can fix it
Your friend in the night
Might be your enemy at dawn
That evil jungle has its spell on every living soul
Be careful when you walk
Because every where there is a hole
That is our life, indeed
Where you can be killed, for doing a good deed!
By Layla

Example (5)
Hello there everybody, My name is Ferah. Im 18 years old. Im a fellow colleague to most of you out there, only a mere gawky level one student with nothing but a high-school degree up her sleeve to the great Professor Reima. Who we all look upon with admiration and respect. Of course I dont plan on staying with that description. I hope one day that I, too will be great. Hopefully this is the beginning of something. Thank you Prof. Reima, thank you and all other instructors out there who work their hardest to broaden our horizons. Not that I've met any as

hardworking as you. Wish us luck Prof. Reima, wish us luck in pursuing our dreams and ambitions. Thanks again.

Ps: I kind of noticed something as I was reading the rest of what the girls posted. Why do all the girls here seem to be only proud of their brothers? I, too have a brother. Im not proud of him at all. Why should I be proud of what he does, when here it is so easy for him to accomplish anything. I, on the other hand am proud of my sister (who is also named Reima). She is working hard to get her masters degree all the way in California. Now thats something I should flaunt and be proud of. Thank you.

Example (6)
Hunted
I shed a tear but not for you
I cried my pain but not from you
But its all caused by you
Every time I close my eyes
Every time I had a dream
I see your face its hunting me
This is not what I want it to be
This is a true misery
You had left me here with no shelter
You smiled to me and you were gone with no warning
Is this your idea of good bye
Smile at me then say please don t drop by
You touched my cheeks then say don t cry I promise you I ll Be there when close ur eyes
And since then I ve been hunted by your face
By Fatma Abdul

Example (7)
When I feel Sad
When I feel sad
I never go to bed
I want to by happy
so I get ready
To do some thing
but not strange
try to have smile
and quiet for a while
I change the shape of my room
Take a paper and write a poem
go to buy flower
Forget the hour
If you have sadness
Try to do this
Then you say
How beautiful are they
by Haifa
REPLIES

FROM: Prof. Reima
SUBJECT: Good poem
This is very good Haifa. I like it very much. it is cute and light. Keep on trying.

FROM: Haifa
hi Prof. Reima
thanks for replying and thanks for these great world, its make me happey and i well keep on trying.. thanks alot Prof.
hi Arwa,
thanks arwa, i'm not sad but thats a feel. every body in this world feel sad some times, thats normal. thanks alot agian and have a nice day.
best wishes ..
haifa

FROM: Haifa
hi layla..
i am glad you like it thanks alot.. and i will by keep on writing..
hi fatmah..
dont by sorry sis its ok and i happy you like it..
best wishes..
haifa

FROM: arwa zaid
Although its sad , but I like it , don't be sad we are with you when you need us

FROM: Layla Al-Hoshan
Very good Haifa ! It describes your feelings loud and clear. Keep your pen moving !

FROM: fatima al-abd ulmughni sorry i'm late hayoofi its just i was alittle busy last 2 days ….your poem is really nice n discribing thank you dear for this wonderful writing of urs keep it up by the way u'll never be sad when i'm around. lool just kidding
bye

FROM: Asma Al Ghamdi
Hi Prof.Reima,
Hi girls,
Thank you Haifa for this cute poem …well done ..and good for u.

FROM: Maryam AL-Qassim
your poem is very integral, I love it. actually I do not know the rules for writing a poem ,,,, but I will try.
I want to be alone
I won't say a word
I know it's insane
but, what're you going to say
I'll try to be a wise
I'll remove all the mist
I know I have a mistake

(*when I feel sad*)
I'll fall down and cry
in that case ,,,
I'll wish I'm die
THANKS ,
REPLIES

FROM: Haifa Al-Homoud
hi asma..
thanks for replying sis and i happy you like it
hi maryam
thaks alot for your nice wrde i happy you love it and really this is god try
sis keep on trying..
best wishes
haifa

FROM: Prof. Reima
I am glad this website is inspiring to my young poets. I am glad my
lovely students are searching within themselves and trying to do
something. This is how we learn to write, when we feel the need and
enthusiasm to write. I also like the friendly and supportive atmosphere
in here, and the fact that each of you is appreciating her other
classmates. May Allah bless you all! As a teacher, I feel great.